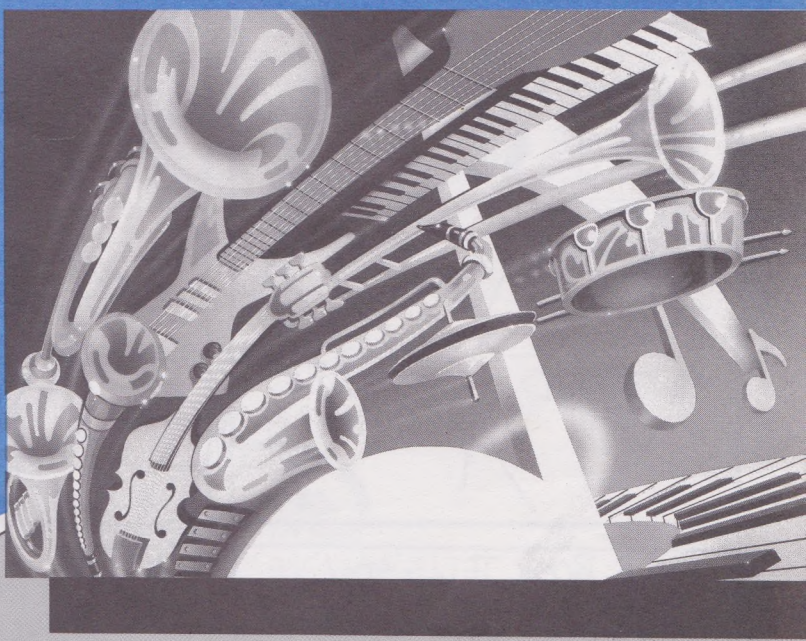
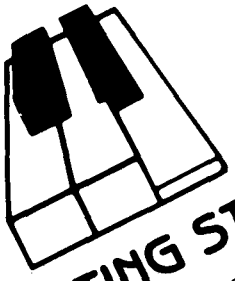
Stacy Knapp

getting started

EXPLORING SOUNDS

3

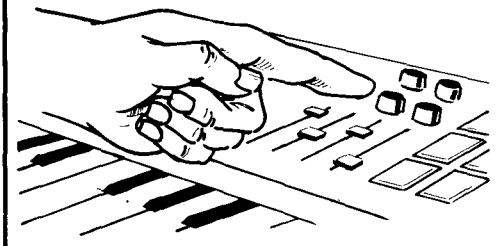




GETTING STARTED 3

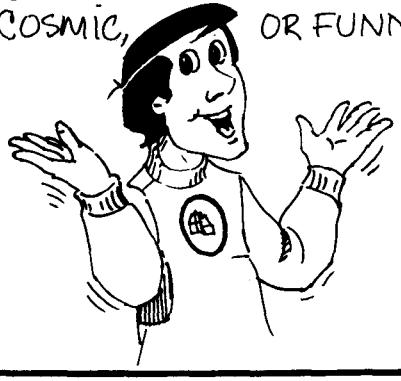
EXPLORING SOUNDS

WHAT DO THESE CONTROLS DO? HOW DO I USE THEM? WHICH VOICE, WHICH SOUND, SHOULD I USE - AND WHERE?



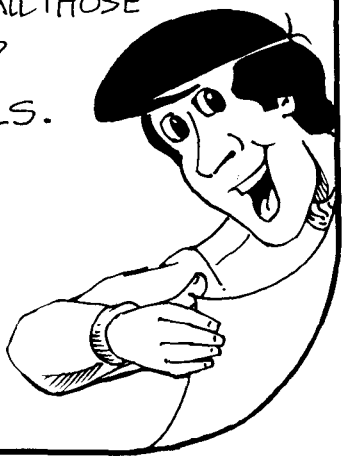
THESE ARE QUESTIONS EVERYBODY ASKS WHEN THEY LOOK AT AN ELECTRONIC KEYBOARD.

SURE, EVERYBODY KNOWS WHAT A PIANO, FLUTE, VIOLIN, OR TRUMPET IS. BUT WHAT'S A FANTASY, COSMIC, OR FUNNY?



THIS BOOK TELLS YOU ABOUT VOICES AND EFFECTS AND HOW TO USE THEM WHEN YOU PLAY.

SO, LET'S FIND OUT HOW TO USE ALL THOSE BUTTONS AND CONTROLS.



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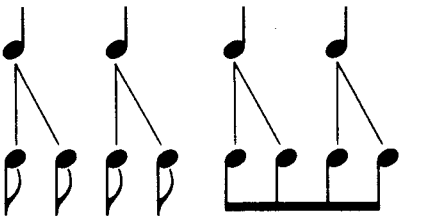
Before getting into sounds, here's a new kind of note you should learn about.

EIGHTH NOTES

Up to now, you've been playing four different types of notes: whole, half, dotted-half, and quarter notes. This next song introduces the ***eighth note.*** *These are what they look like:*

The time value of an eighth note is one half that of a quarter note. Therefore, two eighth notes are equal to one quarter note.

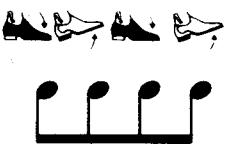


HALF BEATS AND COUNTING EIGHTH NOTES

When you count eighth notes, each single beat must be divided into two equal parts, a ***downbeat*** *and an* ***upbeat****. This can be more easily understood if you think about tapping your foot in time to music.*

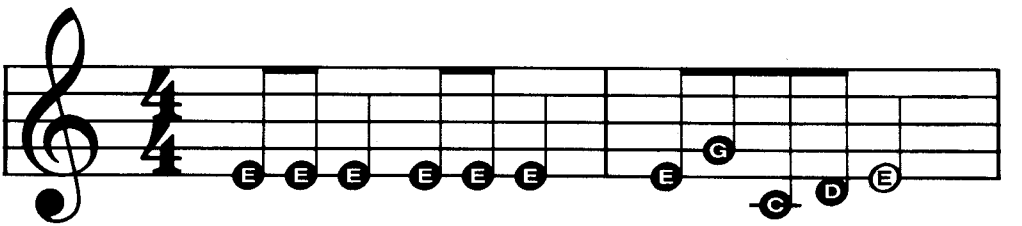
Each foot-tap has two parts, a downbeat and an upbeat. For counting purposes, the downbeat is designated by a number, and the upbeat by the word "and" (&).This is illustrated below.

COUNT: **1 & 2 &**



Practice the exercise below until you can play it smoothly and evenly, without hesitation. To help you play this first exercise, tap your foot and count aloud as you play.

You might find it helpul to begin by playing the song without rhythm. Then, when you're playing the eighth notes easily, add the auto accompaniment.



Jin - gle bells, Jin - gle bells, Jin - gle all the way.

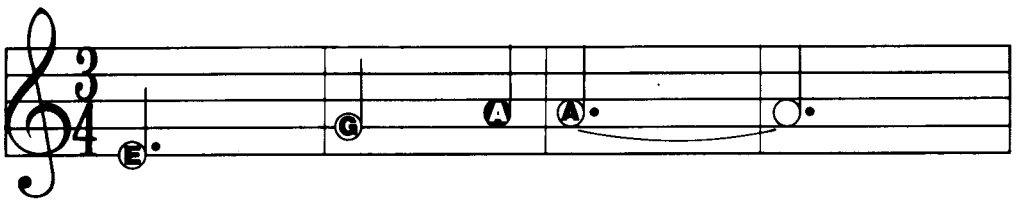
COUNT: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

THINK OF THE SONG

This is the first thing you should do when you're not sure what controls to use on your keyboard — think about the song. Before you blindly rush into playing, stop for a moment and ask yourself: How have I heard this song played before? What instruments were used? What is the overall mood it creates — happy? romantic? sad? Do I want what I play to be similar to what I've heard before? The answers to these questions will help narrow things down for you.

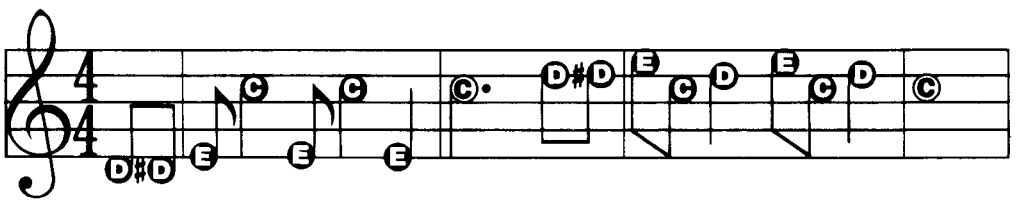
The two examples below are about as different from one another as songs can be; you can learn a lot about which voices go with which tunes, however, if you compare the two.

Skaters Waltz



- Rhythm: waltz
- Slow tempo
- Narrow melody range (E-A)
- Mostly longer tones
- Playing style: legato (notes connected)
- General mood: smooth, flowing — picture people ice skating.

The Entertainer



- Rhythm: swing or 4 beat
- Medium tempo
- Wide melody range
- Mostly short tones
- Playing style: staccato (notes not connected)
- General mood: energetic — picture the party atmosphere of a "roaring twenties" speakeasy.

Each of these examples should suggest many things to you in terms of choice of voices, effects, rhythms, etc.

APPLYING WHAT YOU KNOW

Before you play any song, apply the above material in the form of questions:

- **What mood is created?** Sometimes, even the title suggests something, as in the case of SKATERS WALTZ.
- **Are there many notes or comparatively few?**
- **What playing style** (legato or staccato) **is appropriate, based on melody range, number of notes, and note lengths?**
- **Is a particular rhythm suggested** (waltz, rock, rhumba)?

The next section will help you understand the keyboard voices themselves, and how you can relate them to the above song characteristics.

THINK OF THE SOUNDS

There are so many voices, or instrumental sounds, available on today's keyboards that it seems impossible to ever know how to use them all. Instead of trying to learn every sound individually, think of them in groups, according to certain similarities they have. The following chart can help you do this by separating various voices into four groups: Continuous sounds, sounds that decay, percussive sounds, and slow attack sounds.

Continuous Tone sounds as long as you hold down a key.	**Decay** Tone fades away.	**Percussive** Strong, accented attack	**Slow attack** Powered by air, causing a delay in tone.
organ, accordion, horns, trumpet, trombone, strings, oboe, flute, saxophone, clarinet, harmonica	piano, harpsichord, banjo, guitar, mandolin, harp, chimes, celeste, vibes, marimba, xylophone	Instruments that are plucked or struck . . . same as group listed under Decay.	accordion, bagpipe, calliope, harmonica, pipe organ

As you can see, many sounds can appear in more than one group.

Another way that instrumental voices can be grouped (and used) is according to:

Volume — soft or loud (flute or banjo, for example).

Pitch — high or low (piccolo or trombone).

Timbre (pronounced "Tam'burr") brilliant or mellow (trumpet or clarinet).

All of the above tone characteristics can help you decide which voices to use in various songs.

"SPECIAL EFFECTS" VOICES

In addition to keyboard voices that imitate "real" instruments - banjo, clarinet, piano, etc. - there are many voices available today that create highly individualistic sounds. The names of most of them include such words as "fantasy," "synthe," "funny," "space," or "cosmic." These are mainly contemporary electronic sounds, most of which originated as the world of rock 'n' roll music was developing. This, in itself, tells you where many of these sounds may be used, although synthesized voices are heard everywhere these days.

Since there are thousands of synthesized voices possible, the best hint to help you know where to use the ones you have (or any other voices you're not familiar with) is:

- **Listen to the voice — what does it sound like? Then, use it wherever you'd use the "real" instrument it reminds you of.**

Of course, some synthesized voices sound like NOTHING you've ever heard before — nothing musical, anyway. If you have any of these, work with them a bit. Try different areas of your keyboard, or add effects such as vibrato or sustain to them. Sooner or later, you'll come up with SOMETHING — maybe you'll even create a brand new sound!

THESE ARE JUST SOME GUIDELINES FOR SELECTING VOICES. BUT ALWAYS KEEP ONE THING IN MIND: USE WHATEVER SOUNDS THE BEST TO YOU!

APPLYING WHAT YOU KNOW

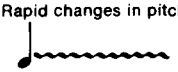
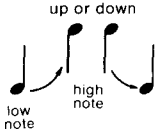
Ask yourself these questions about any voice you wish to use on a particular song:

- **If the keyboard voice is named after a "real" instrument** (piano or violin, for example), **what types of songs does that instrument usually play?**
- **Are the characteristics** (decay, etc.) **of the voice appropriate for the song you wish to play?** Short, percussive tones can't possibly play the long notes in a song such as SKATERS WALTZ, for example.

USING EFFECTS

Almost as important as the voices of your keyboard are the effects controls. These add color and realism to many of the instrumental sounds you'll use. Most of the current small keyboards, for example, have a voice called "organ" or "pipe organ." This voice, used with **vibrato**, or **tremolo**, resembles a theater organ.

Here's some effects and their uses:

Name	Characteristic	What it does for you	Where to use it
Vibrato	Rapid changes in pitch 	Adds warmth and expression to your playing.	Violin family, most woodwind, reed, and brass instruments.
Sustain	Tone fades slowly away after key is released.	"Fills in" around the notes you play . . . smooth sound.	Slower songs. Good for chime and other bell-like effects.
Portamento	Sliding effect either up or down 	Attention - getter. Gives the effect of a slide trombone.	Most any voice. Most effective when notes are at least 5 keys apart.

DON'T FORGET THE RHYTHM

When you hear the word *march*, what does it suggest to you? A parade . . . drums . . . a brass band? What about *samba*? You might picture a carnival in Rio . . . dancing in the streets . . . a party atmosphere. Other rhythms can be thought of in the same manner. Rhythm, and the moods it creates, can help you decide which voices to use to play a particular song. Therefore, if you know a song to have a particular type of beat, you can decide quite readily which instrumental sounds will enhance the song and your playing. Here are a few suggestions to get you started.

Rhythm or style	General mood	Possible voices
Bossa nova	soft, floating, sensuous	flute, piano, guitar
Rock/Disco	hard-driving, very rhythmic	guitar, organ, brass, synthesizer
Rhumba/Beguine	varies depending on song	marimba, brass, vibes
March	martial, brassy and percussive	brass, trumpet, sax
Swing	jazz flavor or "big bands"	brass family, vibes, sax
Waltz	soft, romantic	strings, piano, mandolin

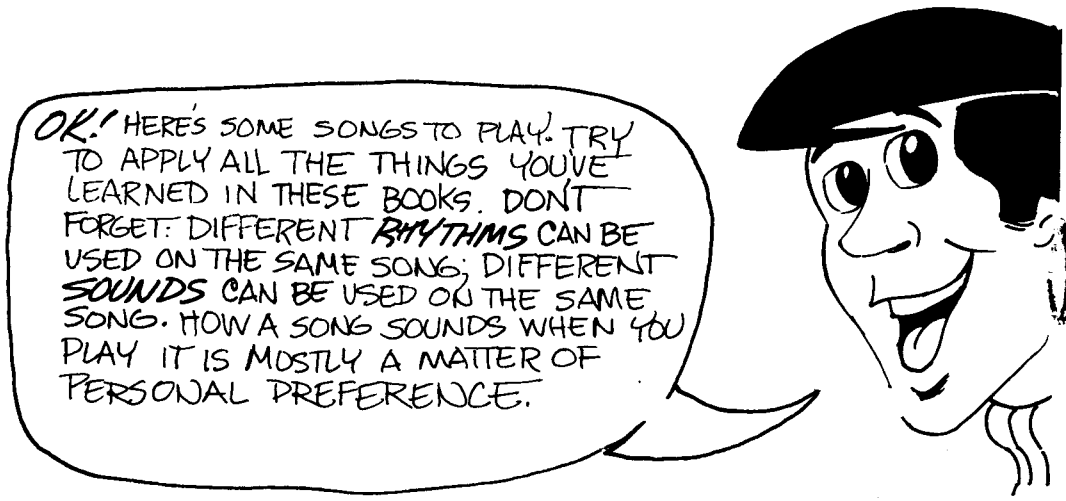
Of course, there are other rhythms for you to consider. There also are many other voices you can use with each of the rhythms. Finally, many songs can be played in a variety of moods, depending on the rhythm and voices you use.

Try the various rhythm patterns with different songs and then choose the voices accordingly.

WHILE WE'RE ON THE SUBJECT OF SOUND, YOU CAN MAKE YOUR ELECTRONIC KEYBOARD REALLY SOUND GREAT!
CONNECT YOUR KEYBOARD TO YOUR HOME STEREO SYSTEM...TO A KEYBOARD AMPLIFIER, OR...
FOR COMPLETE PLAYING PRIVACY, USE A SET OF HEADPHONES.

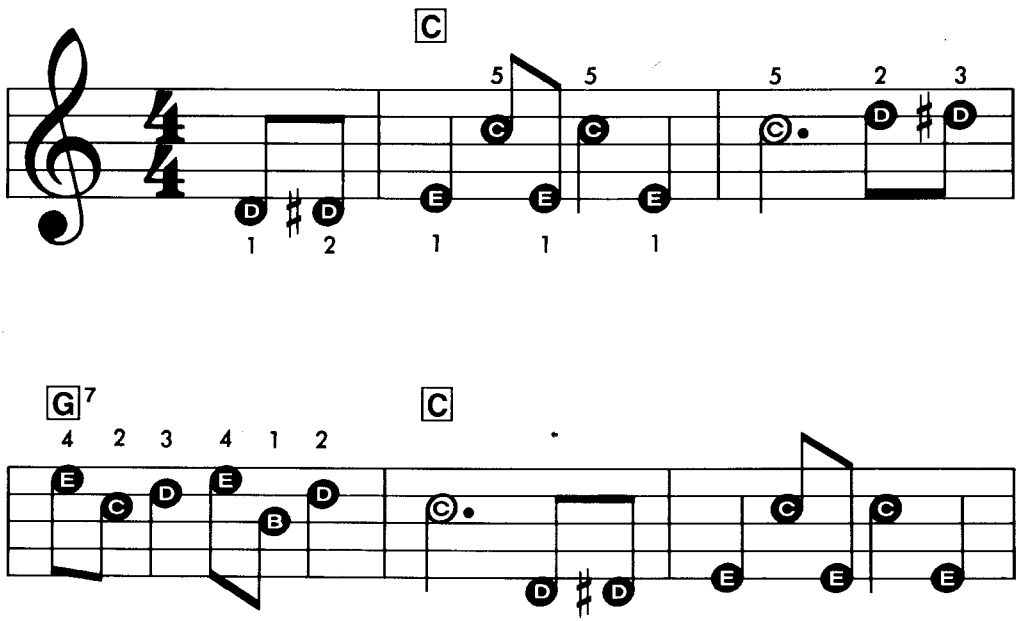
See your Owner's Manual for output lines and jacks available on your electronic keyboard.

Your supplier or dealer can help you select just the right components from a complete line of audio cables, jacks, AC adapters, headphones, speakers, stereos, and tape recorders.


O.K.! HERE'S SOME SONGS TO PLAY. TRY TO APPLY ALL THE THINGS YOU'VE LEARNED IN THESE BOOKS. DON'T FORGET: DIFFERENT RHYTHMS CAN BE USED ON THE SAME SONG; DIFFERENT SOUNDS CAN BE USED ON THE SAME SONG. HOW A SONG SOUNDS WHEN YOU PLAY IT IS MOSTLY A MATTER OF PERSONAL PREFERENCE.

THE ENTERTAINER

PIANO
Medium SWING



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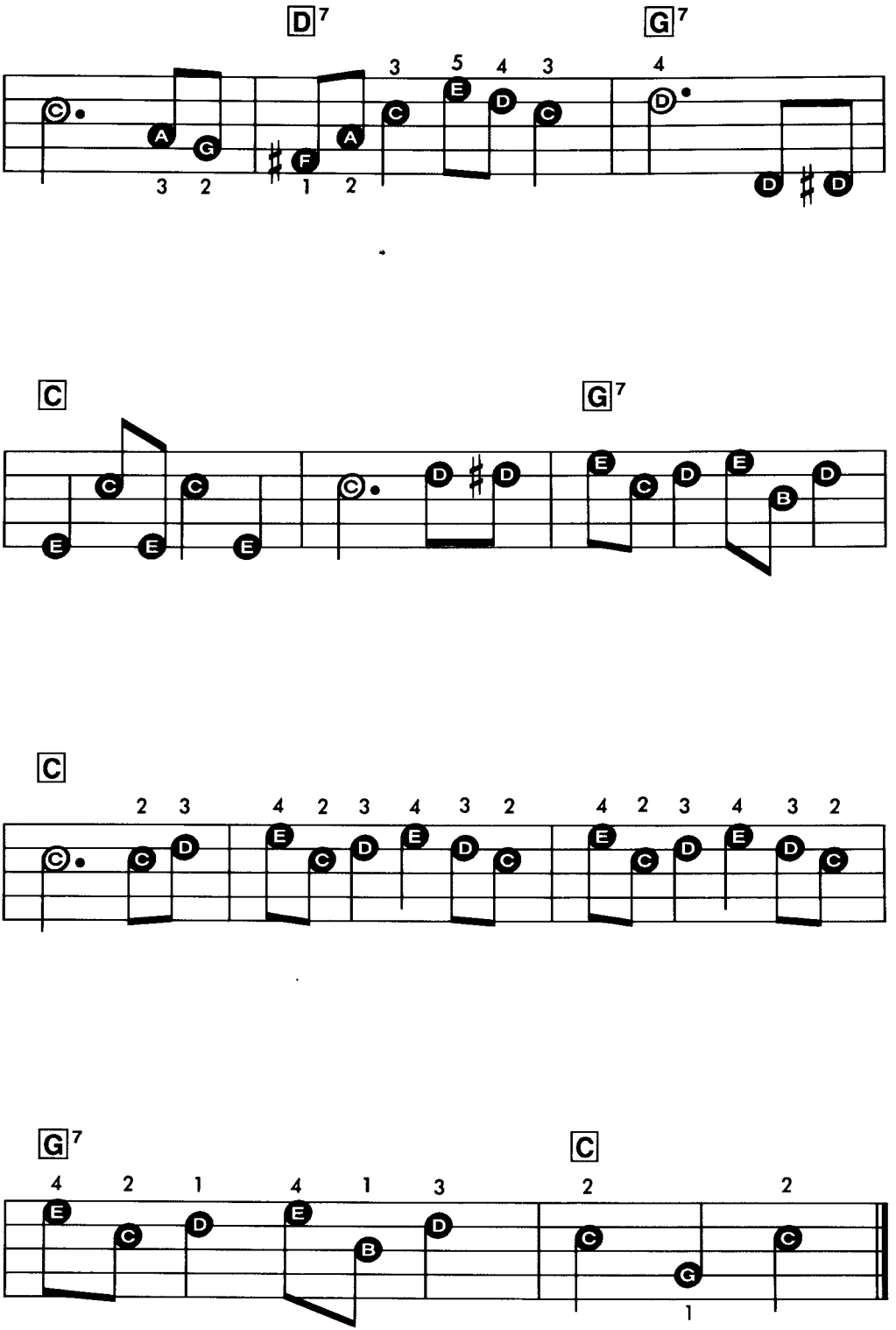
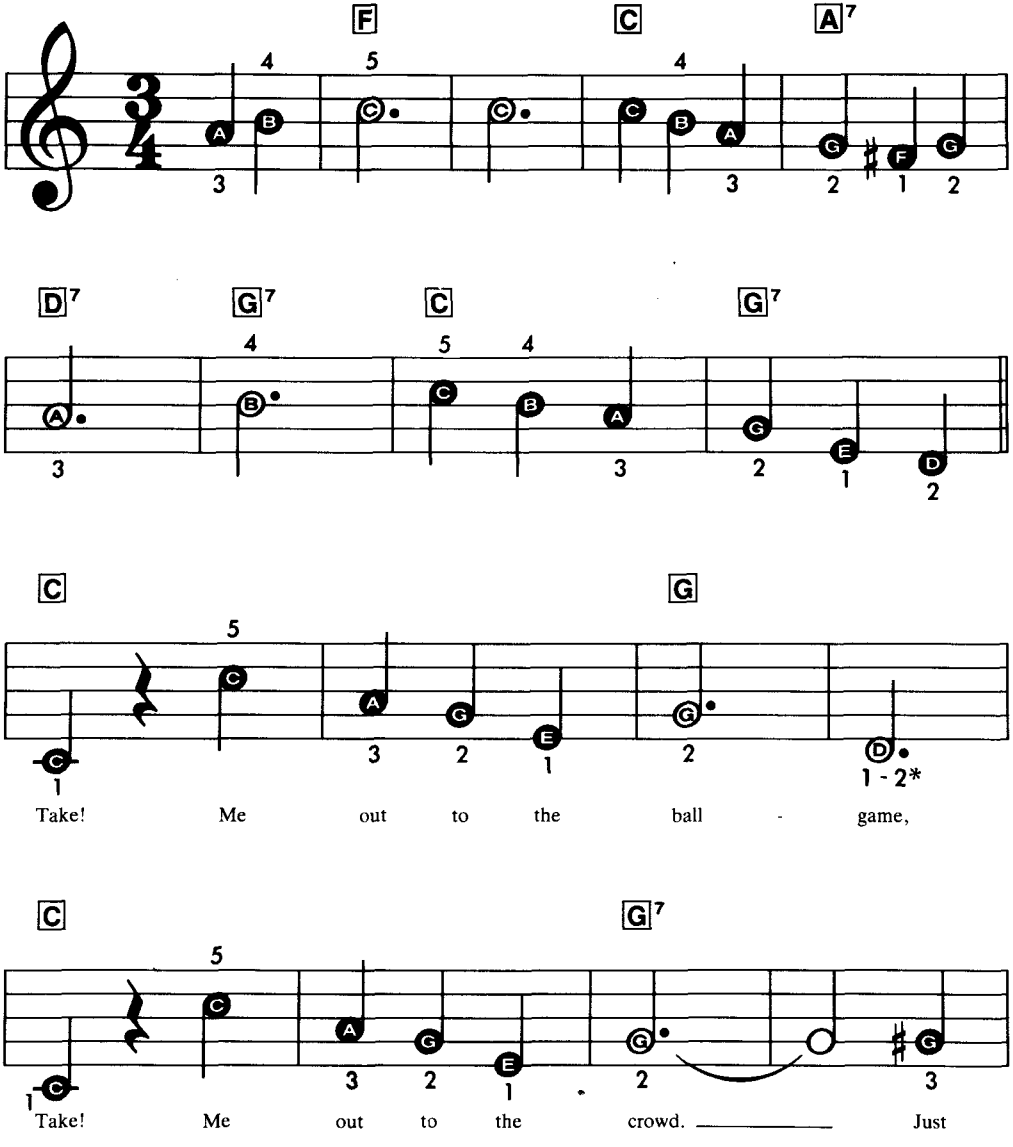

D7
G7
C
G7
C
G7
C

TAKE ME OUT TO THE BALL GAME

ORGAN
Medium WALTZ

Words by JACK NORWORTH
Music by
ALBERT VON TILZER

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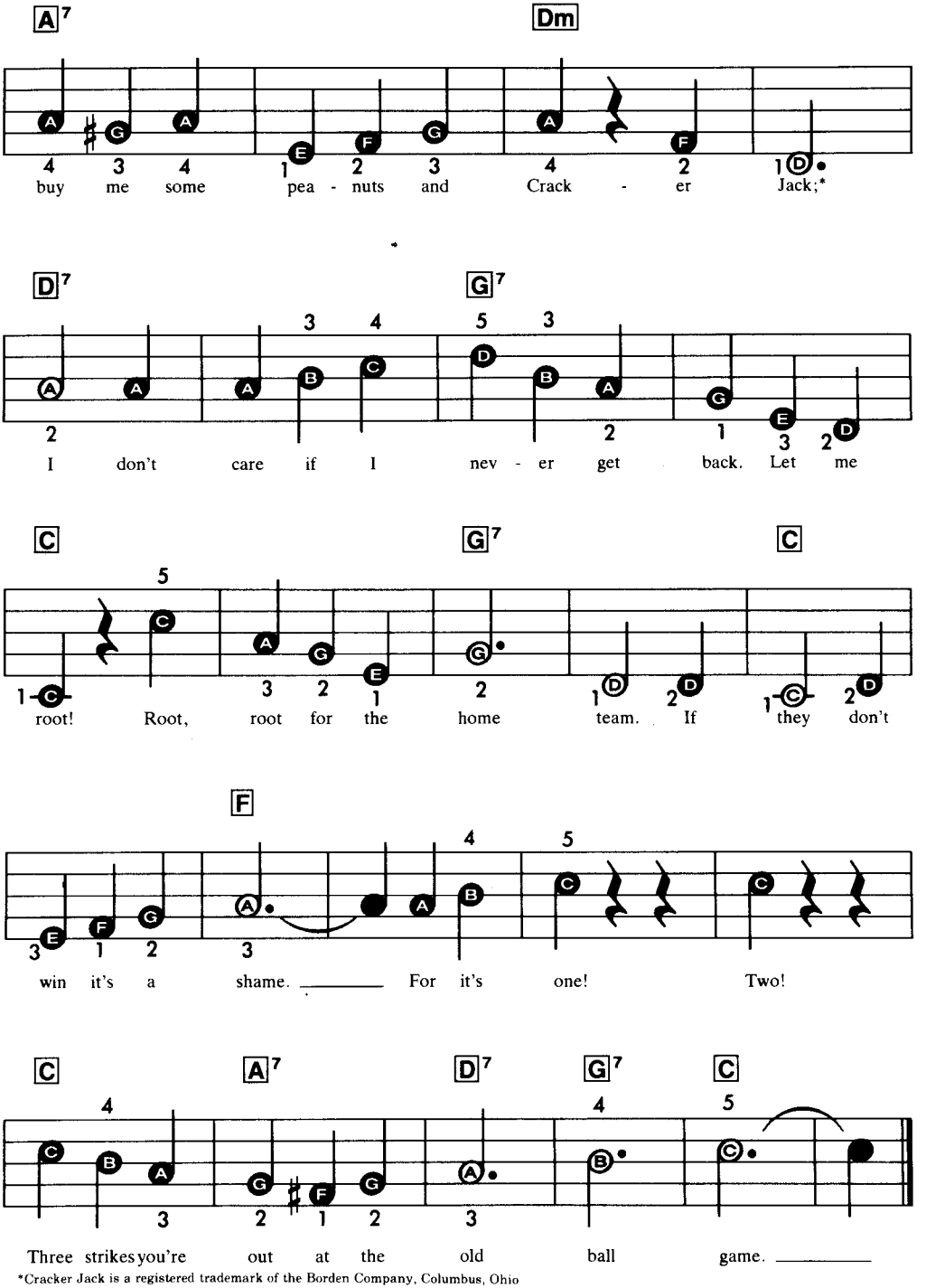
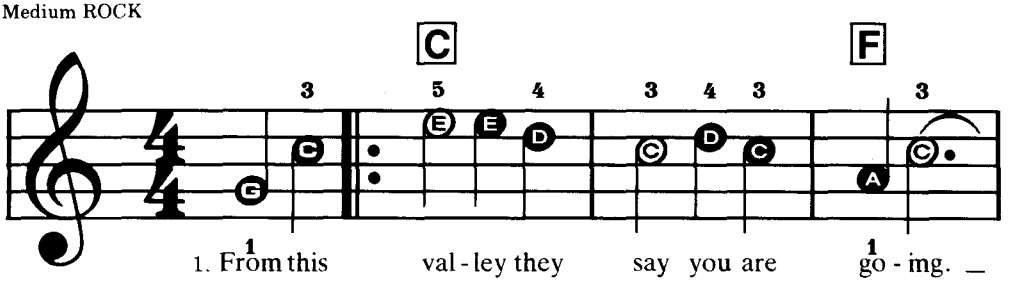
*Optional Fingering: Play key with first finger number: while holding key down, switch to second finger number. This gets your fingers ready for the next note.

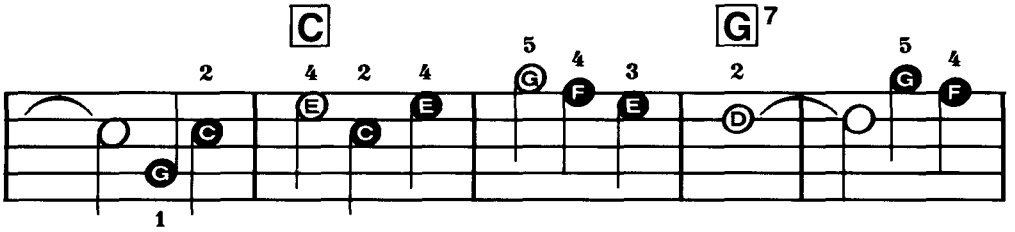


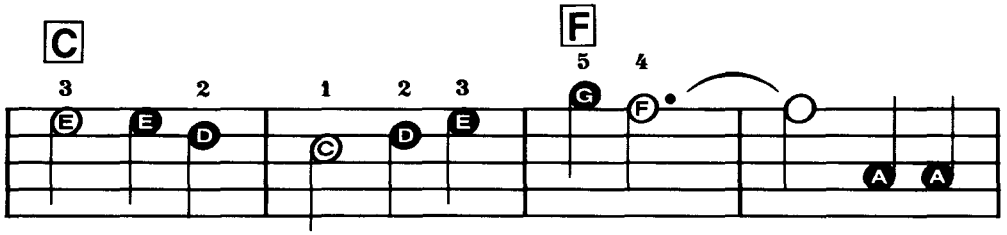
*Cracker Jack is a registered trademark of the Borden Company, Columbus, Ohio

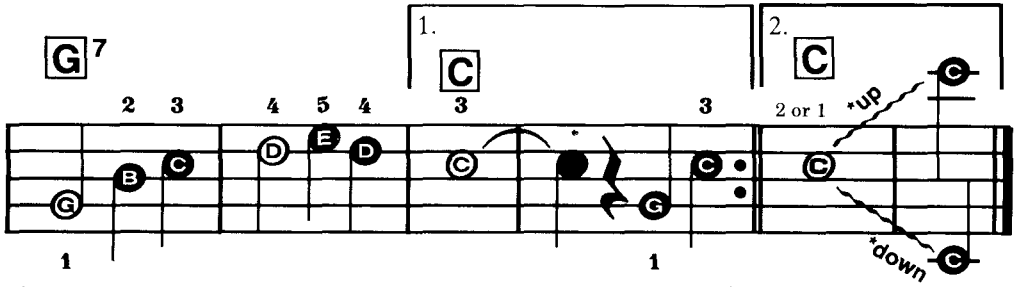
RED RIVER VALLEY

ACCORDION
Medium ROCK









*Optional Ending
See next page

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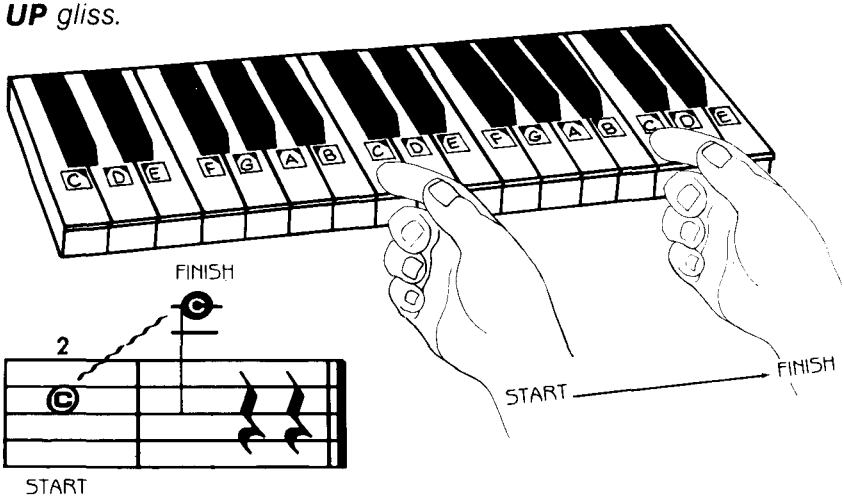
***glissando** abbrev. **gliss:** This wavy line (it can also be straight) means to **slide** from one key to another, in most cases, using a **fingernail.** A **gliss.** can go in either direction on the keyboard; from left to right, or **up** (the sounds get **higher**); from right to left, or **down** (the sounds get **lower**).*

Turn the finger so the nail (not skin) is touching the key and facing the direction of the slide.

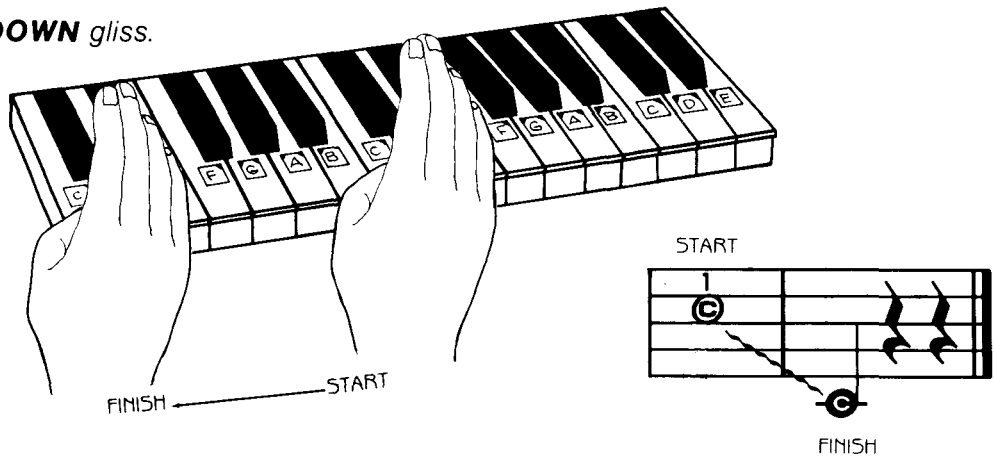
Then rapidly slide over the white keys from one key to the next.

*Try both the **up** and **down** **gliss.** as shown. Use whichever one you like best. A **gliss.** can be used to end many songs. In most cases, slide between two keys with the same letter name.*

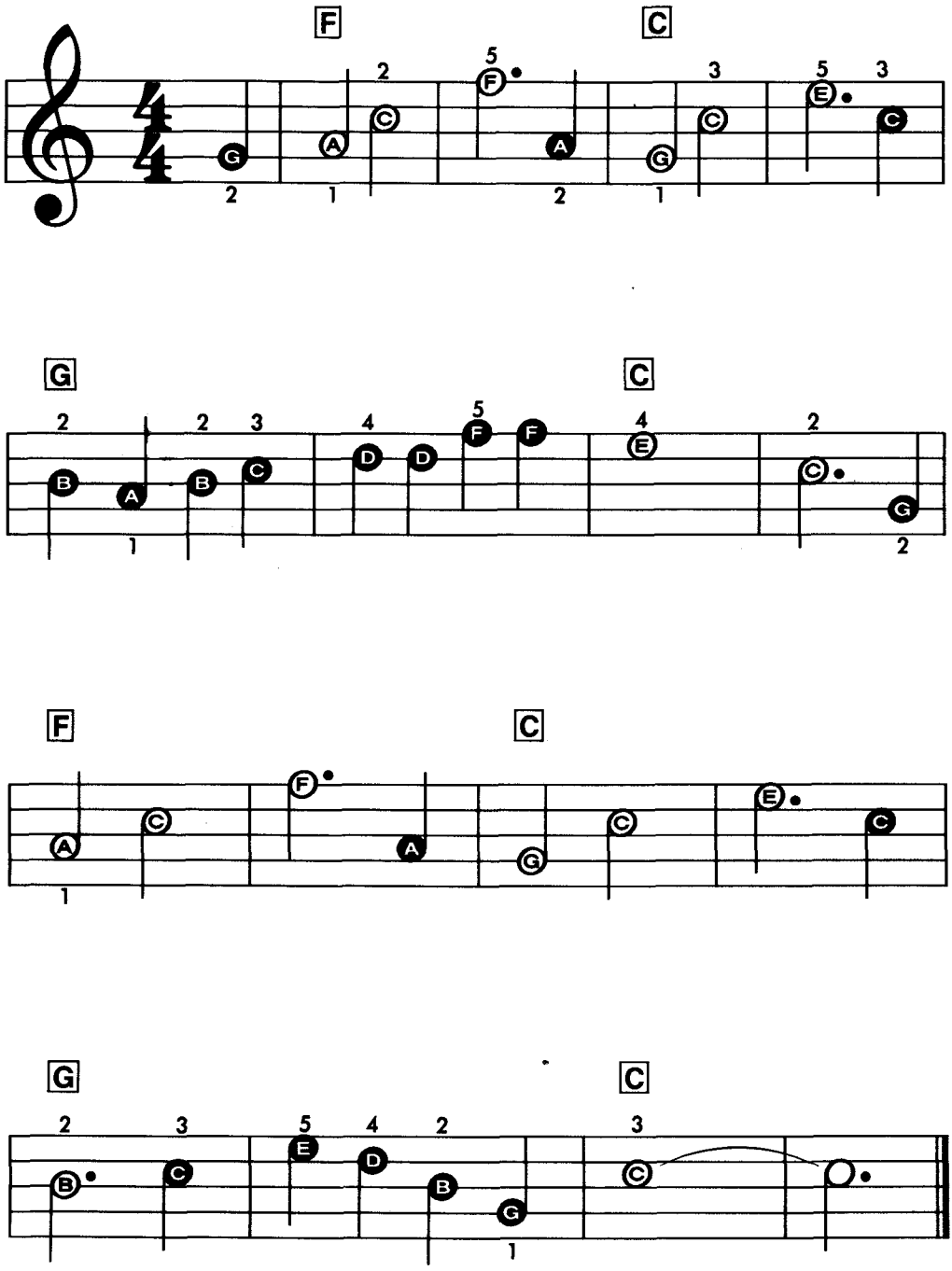
***UP** gliss.*



***DOWN** gliss.*



ALOHA OE

VIBRAPHONE
Medium SWING

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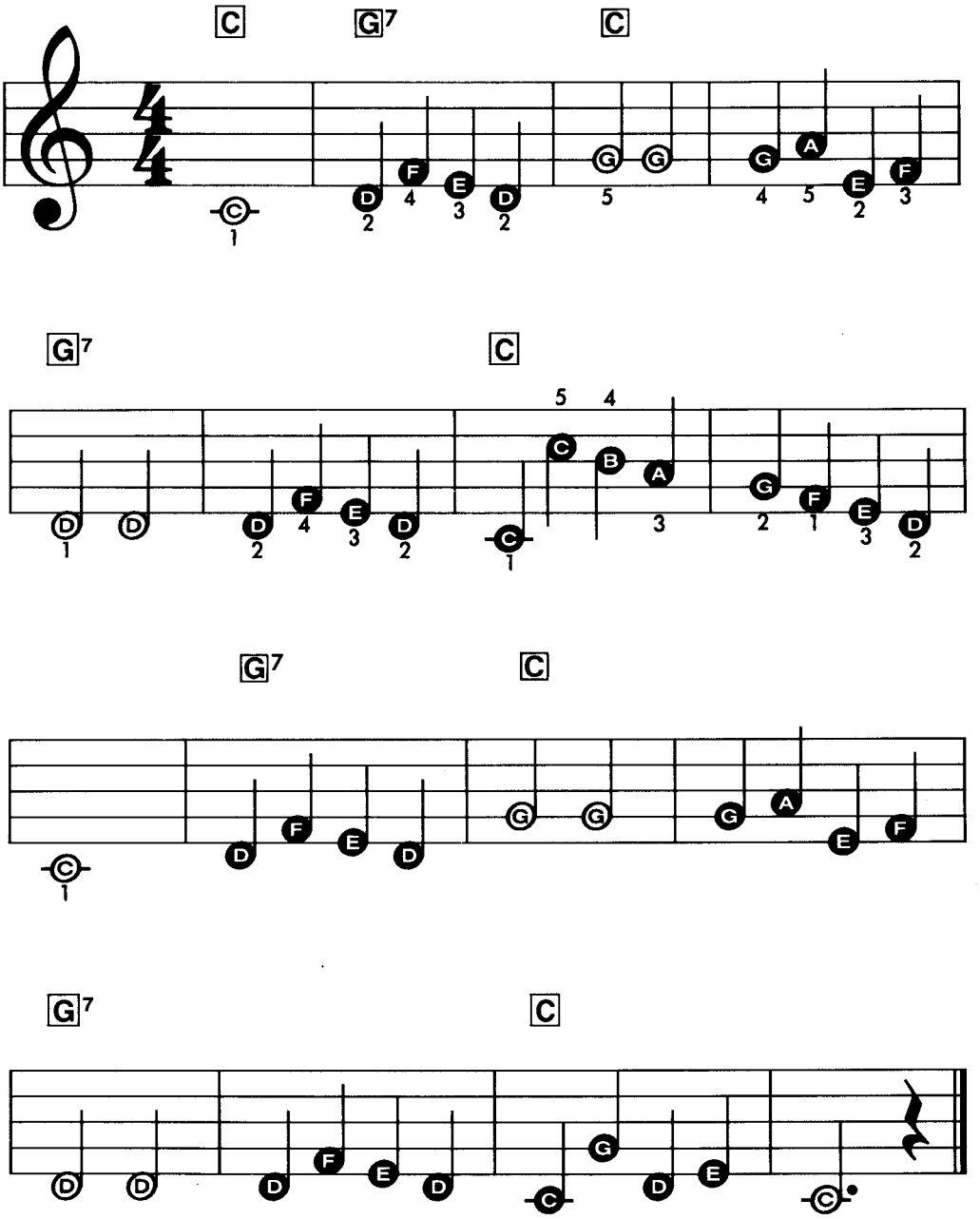
CAN-CAN POLKA

TRUMPET
Fast POLKA or DISCO

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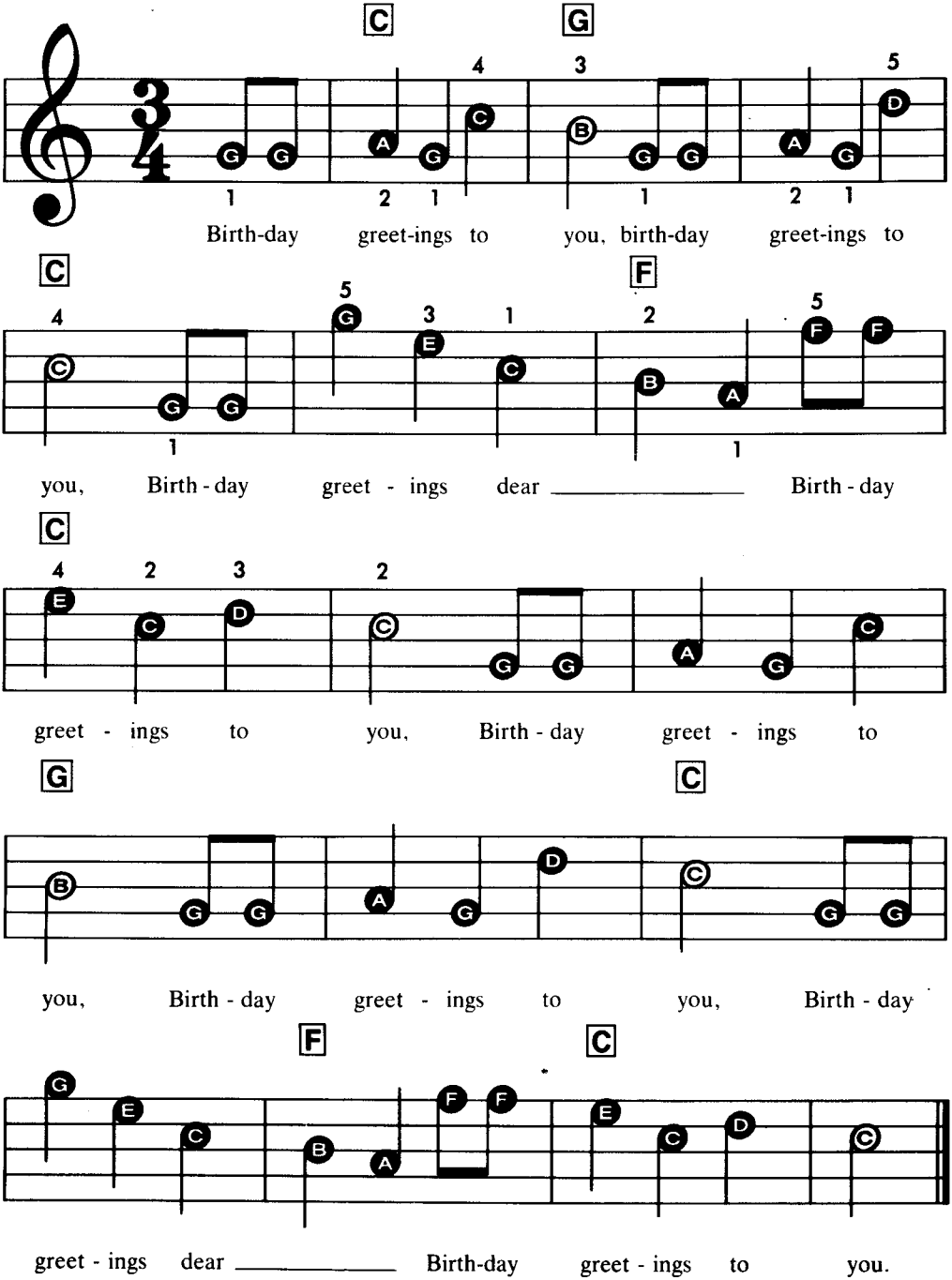
THE BIRTHDAY SONG

PIANO
Medium WALTZ


C
G
Birth-day greet-ings to you, birth-day greet-ings to
C
F
you, Birth - day greet - ings dear _____ Birth - day
C
greet - ings to you, Birth - day greet - ings to
G
C
you, Birth - day greet - ings to you, Birth - day
F
C
greet - ings dear _____ Birth-day greet - ings to you.

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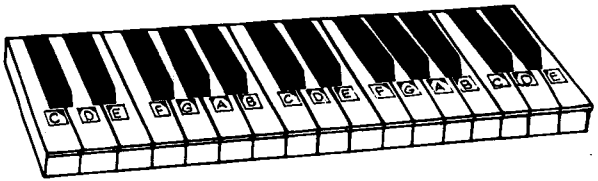
A-B-C KEY STICKERS

Remove stickers and apply to your keyboard as shown on this sheet. Use as many stickers as needed.



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2682

	C♯	C♯	C♯		F♯	
		D♭♯	D♭♯	D♭♯	F♯	G♭♯
			E♭	E♭	F♯	G♭♯
					F♯	G♭♯
A♭♯						
A♭♯	B♭					
A♭♯	B♭					
A♭♯						